

*Quarterly*  
**NEWS**  
*Letter*

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THE DIVISION OF SPECIAL COLLECTIONS  
IN THE STANFORD UNIVERSITY LIBRARIES

By J. Terry Bender

THE CLUB LIBRARY

By David Magee

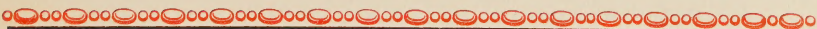
SERENDIPITY

NOTES ON PUBLICATIONS :: EXHIBITIONS

ELECTED TO MEMBERSHIP

£c. £c.

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of California, 545 Sutter Street,  
San Francisco*

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# The Book Club of California

FOUNDED in 1912, The Book Club of California is a non-profit association of book-lovers and collectors who have a special interest in Pacific Coast history, literature, and fine printing. Its chief aims are to further the interests of book collectors in the West and to promote an understanding and appreciation of fine books.

The Club is limited to seven hundred and fifty members. When vacancies exist membership is open to all who are in sympathy with its aims and whose applications are approved by the Board of Directors. Regular Membership involves no responsibilities beyond payment of the annual dues of \$15.00.\* Dues date from the month of the member's election.

Members receive the *Quarterly News-Letter* and all parts of the current Keepsake series, *Early California Resorts*. They have the privilege, but not the obligation, of buying the Club publications which are limited, as a rule, to one copy per member.

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### Quarterly News-Letter

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\*Excerpt from by-laws of the Club: "...of the total of \$15.00 annual dues... the amount of \$2.00 shall be in consideration for the *Quarterly News-Letter*... and the additional amount of \$3.00 shall be in consideration for the annual keepsakes..." Extra copies of keepsakes or *News-Letters*, when available, are sold to members at 50c each. Membership dues and contributions (including books or documents, at current market value, suitable for the Club's library) are deductible in computing income taxes.

# Quarterly

# NEWS

## Letter

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The Division of Special Collections  
in the Stanford University Libraries

*by J. Terry Bender\**

RATHER than simply discussing the individual rare books and manuscripts at Stanford, I am going to attempt to give you a brief account of the development of the Division of Special Collections in the Stanford University Libraries and some description of a few of our more important collections. In preface to this, you must bear with a very general statement of the over-all problems, principles, and rationale of our operation. This will involve the strong expression of a point of view. The only justification I shall make for it is that it is currently in operation, and we believe successfully so, at Stanford.

Every library incurs a basic responsibility for the accumulation, organization, preservation, and exploitation of materials which are pertinent to the needs of its community of users. This applies to all libraries, all librarians, and all of the books and other materials which they collect. In the case of rare books in a university library, the problems connected with these functions are

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\*Chief, Division of Special Collections, and Keeper of Rare Books, to the Stanford University Libraries.



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all intensified. One must be constantly mindful of maintaining a balance among seemingly opposing obligations. With rare books, the general problems of acquisition are more difficult both in the finding and the financing. The problems of organization—that is, cataloguing and classification—are more involved and detailed as one attempts to provide various modes of access through chronological files, geographical files, press files, provenance files, and many others. The need for preservation and protection is magnified by the age and fragility of the material in many cases, and always by its nonexpendable character. Then, in apparent opposition to most of this, is the tenet of exploitation and use. One desires to see as much immediate use of the books as possible, but this use must be consistent with their preservation for future generations. In this regard we are literally trustees for posterity. In full cognizance of this, our books are used not only on our own ground but throughout the country on interlibrary loan. They are available for exhibition at Stanford and elsewhere. They also provide interest-provoking and exciting visual aids in undergraduate teaching. In addition to all of this, we feel that the library staff has the obligation to ferret out the scholars and collectors who have an interest in the books or manuscripts which we are acquiring in any given field and to draw the presence of these materials to their attention.

The history of rare books at Stanford might be described as a “progress from bookcase to Bender Room.” Prior to 1930 the few rare books and manuscripts which were recognized in the university’s collections were housed in a bookcase in the office of the Director of the University Libraries. In the early 1930’s an unused graduate seminar room which extended across the top level of the front section of the library building was designated as the “Rare Book Room.” However, this was purely a storage arrangement. Requests for these books were still submitted to the director’s office and the desired materials were made available for use the day following the receipt of the request. In March of 1938 this storage room was opened as a reading room under the supervision of a curator. Then, in February of 1940, the room was named in honor of Albert M. Bender and was dedicated to him by the president and trustees in gratitude for his many gifts and other services to the university.

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In the subsequent decade, various private libraries and specialized subject collections were acquired by Stanford through gift and purchase. In a number of cases, it was desirable or necessary (through the terms of the gift or bequest) to maintain the collections as integral units. These collections were located close to the Bender Room and eventually their administration was centered there. By the early 50's the operation had become a full-scale functioning division of the university library system, with over a dozen unit collections in addition to the general run of rare books and manuscripts, and holding well over 60,000 bound volumes.

The care, feeding, and general habits of a Division of Special Collections is a worth-while, but, unfortunately, neglected topic. By definition, this administrative unit exists to accumulate, care for, and service those materials which cannot be handled through ordinary channels, and to maintain unit collections which contain both rare and non-rare material. Though such unit collections often present difficulties, we have found in most cases that the collections have research and interest values which far exceed the problems attendant to handling them. The collections at Stanford vary in every conceivable way—size, scope, subject, origin, and rationale. They generally prove, however, that the total importance far exceeds the sum of the parts.

Such is certainly the case with the Charlotte Ashley Felton Memorial Library. This is the largest and most active of our special collections. It is devoted to Nineteenth and Twentieth Century British and American literature and has been developed in a series of author collections. We have selected specific writers of the period and have attempted to gather all of their published works in first edition and then in all significant variant editions and translations. To this is added as much biographical, bibliographical, and critical material as can be found on each author. Wherever and whenever we are able we also acquire manuscripts, corrected proofs, letters, and meaningful association items. The point is to establish as complete a research unit as possible in each case.

This sort of collecting will obviously bring many books of little rarity and low monetary value together with a number of exceedingly rare and extremely costly books. The utility and im-



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portance, however, of our very fine first issue of Whitman's *Leaves of Grass* is certainly enhanced by the fact that it stands at the head of a file of over twenty other editions of the book, from the second on down, and is surrounded by a spate of dissertations, critical essays, bibliographies, and biographies all relating to Whitman and his work. This is not to say that a fine copy of the first issue of *Leaves of Grass* would not be worth having alone and singly. As one of the greatest monuments of our national literature it is our desire to preserve and protect it. I am only saying that in the context of our Whitman collection it is made more meaningful, more significant, more understandable, and hence more usable to the scholars, students, and visitors at Stanford.

The Felton library, as a whole, now extends to something over 12,000 bound volumes plus extensive files of manuscripts, periodicals, portraits, and ephemera. Its origin was a gift of approximately 1,200 volumes made in 1928 by Mrs. Kate Felton Elkins of San Francisco in honor of her mother, Charlotte Ashley Felton. In its thirty years at Stanford, this library has grown to ten times its original size. This phenomenally rapid growth has been made possible, in part, by an endowment, also provided by Mrs. Elkins, from which we derive an annual income of slightly over \$1,000. This sum is obviously quite inadequate for the support of a collection of this scope, and we supplement it whenever we can from university funds and memorial gift funds. We also add appropriate gift volumes and gift collections whenever it is agreeable to the donor. A recent gift of James Joyce material from Mr. William S. Picher of Belvedere has just been added to our already strong Joyce collection in the Felton library. Mr. Picher's material included a number of significant books from James Joyce's library, over thirty Joyce letters, and the two very early broadsides, *The Holy Office* and *Gas from a Burner*. These items added to our files of the first editions and first appearances of Joyce's writings and related materials gives us, to the best of my knowledge, the finest James Joyce collection on the West Coast.

We are constantly adding both modern and Nineteenth Century authors to the Felton collecting list. Within the past year the three writing Sitwells were added, and at this point we have acquired nearly everything published by Sir Osbert, Dame Edith, and Sacheverell—a mighty corpus of material. Our next step

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here will be to search for manuscripts, letters, and association materials. Anthony Trollope, George Gissing, and Wilkie Collins were not included in the original list. We are now attempting to build collections of these three important Victorians who are currently receiving so much critical attention. Thus is the Felton library—its nature, scope, and our activities on its behalf—all too briefly and most inadequately described. Your inspection is cordially invited and will be welcomed at any time.

The Typographical Collection, though seemingly very unlike the Felton library in its nature, has certain basic similarities. Related materials on fine printing, book production, and the graphic arts are being pulled together in a series of press collections. We are gathering as many good representative examples of the work of fine presses as we can find and arranging them by printer. Then whenever possible we add material related to the production of these books—manuscripts, drawings, trial sheets, proofs, and correspondence. David and Dorothy Magee have recently given us all of the correspondence, typescripts, trials, and corrected proofs for the *Grabhorn Bibliography*. This fine group of material tells the complete story of the compiling, designing, and printing of that remarkable book, and forms an important unit in our Grabhorn Collection.

Occasionally through fortunate gifts we have been able to achieve a complete collection of the books of a given press, as with the Colt Press. Where this has not happened, we have tried for a representative coverage in the form of early work, late work, important books, and any bibliographies or lists which have been issued. To supplement these collections, files of ephemera have been assembled where we have gathered announcements, broadsheets, and small occasional pieces. We also maintain files of the important periodicals in the field—*Fleuron*, *Colophon*, *Notes on Printing and the Graphic Arts*, *Signature*, *Print*, *Archiv für Druck und Papier*, and that most excellent publication that you are currently reading.

The Typographical Collection is still small, extending only to about 2,500 volumes. It received its impetus from the gifts of Albert Bender and his friends and is still supported almost entirely through gifts. In time span it is primarily modern, with some Eighteenth and Nineteenth Century material. The major portion



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of the collection is subsequent to the revival of fine printing at the end of the Nineteenth Century. We have two of the three landmarks of the revival—a fine copy of the Kelmscott *Chaucer* in the white pigskin binding and an excellent copy of the Doves *Bible*. We do not as yet have the third—the Ashendene folio *Dante*.

We will eventually pull the books by significant printers of the Sixteenth, Seventeenth, and Eighteenth Centuries from our general rare book sequence and organize them within the Typographical Collection. This earlier period needs considerable strengthening at Stanford. Within the past year we have pulled together and organized our incunabula into an integral collection which will stand adjacent to the Typographical Collection. To date we have only sixty incunables, and we are well aware that quantitatively this is a poor showing for a university library of Stanford's size and importance. Qualitatively, however, there are some excellent items. Our most recent acquisition in this field is an extremely fine and complete copy—in an excellent contemporary chain binding—of William Durantus' *Rationale Divinorum Officiorum*, printed at Augsburg by Gunther Zainer in 1470. This was a gift from Mr. Irving W. Robbins of Palo Alto, and is the earliest complete book now at Stanford. We also have an excellent copy of the Ratdolt *Euclid* from the Crocker family library at New Place, and all four of the Fifteenth Century editions of the *Nuremberg Chronicle*, the fourth and last edition being a recent gift from Mr. B. F. Schlesinger and Mrs. M. G. Seelig of Atherton. Practically all of our incunabula are of German and Italian origin. Currently we have one Paris imprint and one Basle imprint, but no Spanish, Dutch, or English examples. We will strengthen this field in every way that we can and as quickly as possible.

With the cooperation of the other divisions of the general library at Stanford, we have established a collection of retrospective bibliography and reference material which is housed in the Bender Room close to the incunabula and typography. This includes catalogues and bibliographies of important private collections and libraries, the publications and transactions of the various bibliographical societies, manuals, dictionaries, encyclopedias, facsimiles, and all the other tools which we can assemble for work with early books and manuscripts. By putting these



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tools in the closest proximity to the materials themselves, we are attempting to create a situation where use will be easy, efficient, and pleasant.

Though time and space have virtually run out, a few more of the most noteworthy collections deserve at least some mention. The Sir Isaac Newton Collection, which has been assembled by Mr. Frederick E. Brasch, Consultant in Bibliography to the University, is one of the finest collections on Newton's life and thought in this country. It is actually devoted to the history of science, using Newton's life and thought as a focal point. In the range of its 1,800 volumes, it runs from the first edition of Newton's *Principia* to some of the latest works in Einsteinian physics. The Memorial Library of Music—assembled and presented to Stanford by Mr. George A. Keating of Los Altos, with the aid of Dr. Nathan Van Patten, late Director of the Stanford University Libraries—is a remarkable collection of over 1,200 manuscripts, first printings, and association copies of musical scores. Among the choicest items are the original signed manuscript of Henry Purcell's *Te Deum and Jubilate for St. Cecilia's Day in 1694*, a holograph sketch of an entire Bach suite, the working manuscript of Mascagni's *Cavalleria Rusticana*, the holograph manuscript of Stravinsky's *Dances Concertantes*, and a host of other equally important pieces. The Elmer E. Robinson Collection of Americana and Constitutional Law contains among its many important legal classics a superb first edition of Blackstone's *Commentaries*. This collection is complemented by a collection of 5,000 American imprints and Colonial newspapers, all dating from the period prior to 1821. There are other collections of equal importance and interest, but in this sort of a listing a stop must be made arbitrarily and abruptly.

If there is a basic point here it is simply that we believe in the preservation of meaningful collections as integral units. The one thing which a collector gives to his books is the informed and discriminating bringing together of related materials. It is this element which permanent institutions such as university libraries can preserve and perpetuate. We are making every effort to fulfill this obligation in the Division of Special Collections at Stanford.

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### The Club Library

by David Magee\*

THE LIBRARY of The Book Club of California in the forty-five years of the Club's existence has, like Topsy, "just grewed." Again, like Topsy, it has been somewhat of an orphan-child, without parental supervision and wholly dependent for its welfare on friends. That it has developed—with so little direction and with no financial aid—into the strong, healthy child it is today is a tribute indeed to those members who in the past have given so generously and so wisely.

But the time has now come to view this Library with a critical eye, to study its needs and generally to give it the attention it deserves. In the past five years, the collection has grown enormously, both in size and stature, and it would be a pity if we allowed so splendid an adjunct to the Club's activities to remain static. There is still much to be done, and it is to this end that a committee has been formed—a committee dedicated to making this collection a living, working tool for all students and lovers of the bibliographical and typographical arts.

This is primarily the *raison d'être* of such a library, for from the very beginning the major aim of the Club has been to further the art of fine printing. (One does not have to go beyond the Club's publications—nearing the hundred-mark now—to realize this.) But if we are to maintain the standards already established, we must continue to build the Library, to round it out, so that it can be considered truly a center for those seeking bibliographical knowledge.

For the benefit of members who live in distant parts and have not had the opportunity of visiting the Club's premises, it may not come amiss at this point to give a rough idea of the Library's holdings. Thus we can see at once its strength and its weakness.

BOOKS ABOUT PRINTING: The Library has a fine beginning in this category. We have most of the standard bibliographies of

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\*Chairman of the Library Committee, The Book Club of California.



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the modern American presses such as John Henry Nash, Grabhorn, Merrymount, and Bruce Rogers, and in England those of Ashendene, Curwen, Golden Cockerel, and Doves. Also we have many of the more general books on printing by such authorities as Tompkinson, Ransom, Goudy, Stanley Morison, Updike, Bigmore, Wyman, etc. In typographical and bibliographical periodicals we have *The Colophon*, *The Dolphin*, *The Fleuron*, *Print*, *Signature*, *Graphis*, *The Book Collector*, and others. We also possess a nice run, though not complete, of Dard Hunter's books on paper-making. What we lack especially are bibliographies of the older printers—Aldus, Plantin, Elzevir, Baskerville, Pickering, just to name a few—and, most important, studies of the great typographical giants of the Fifteenth Century. While we have a few fine examples of incunabula, we have practically no books on the subject.

**EXAMPLES OF FINE PRINTING:** The Club is fairly rich in this material, though, of course, there are many gaps which should eventually be filled. Through the generous gift of a member a couple of years ago we acquired a splendid collection of modern press books, among them runs of Ashendene, Doves, Kelmscott, Bremer, Cranach, and Shakespeare Head. Several of these are printed on vellum and /or bound by master binders. In the older books, through the kindness of another member, we possess a fine Jenson (St. Augustine's *De Civitate Dei*, 1475) and a truly magnificent *Virgil*, printed in Venice by Miscomini in 1476, with marginal decorations and initials in color.

Space prohibits further enumeration of the Club's holdings in this field; suffice it to say that while it is well represented at this time the door is never shut on any contributions to help make this part of the collection even better than it already is.

**BIBLIOGRAPHY:** Here is where the Library is rather weak. Probably it is not advisable at this point to try to build up a collection of author bibliographies, for this is a Library devoted mainly to the study of typography rather than of literature, but there should be represented a few general works of reference such as Allibone's *Dictionary of English Literature*. We have a Lowndes but no set of Brunet's great classic, *Manuel du Librairie*. The Pforzheimer catalogue is a bibliographical tool of importance to students of Sixteenth and Seventeenth Century literature, as is Jag-

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gard's bibliography of the works of Shakespeare. We lack both of these. More important, since they deal strictly with typography, we do not have any of the monumental British Museum catalogues of early printing. Then again, to jump to modern times, the Library lacks the three-volume edition of Cowan's *Bibliography of California History*, printed by John Henry Nash in 1933; also many other bibliographical works on the West which should be present in the Club's collection.

TYPE SPECIMENS: The Library has in this field no examples prior to 1900. Unfortunately, the market is so strong and the supply so weak that our only chance of acquiring any of these is through the generosity of members who may possess some and are willing to donate them to the Club. They are, of course, of prime importance to any typographical library.

EPHEMERA: There is quite a large collection of this material in the Library, but it is mainly of California printers. We do not have many examples of other American printers, nor those of English and Continental craftsmen. While typographical ephemera may be considered the by-product of a printer, it is still of great interest to the student.

The above enumeration is of necessity only a very rough outline of the Library's holdings—no mention, for instance, has been made of the examples of fine bindings we possess—but at least it will give the reader some idea of what we have and what we would like to have.

The matter to consider now is the means of getting the books we lack. Last Spring the Club held an auction of its duplicates. This was a great success and the money raised thereby was allocated to a Library Fund. Part of this money has already been spent, and more will follow, to acquire Library of Congress cards for our own card catalogue, which, thanks to the devotion and hard work of two of our members, is nearing completion. But the number of dollars on hand is pitifully small in view of the number of books we need. Unfortunately, most bibliographical works are printed in small editions and at a rather high price; many of them are long out of print and subsequently both hard to find and expensive.

So, once more, we must appeal to the generosity of our members to give either money or books. Thus we hope in the near



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future to begin to build up the Library to a point where it can truly become a center of bibliographical study for both the student and lover of the graphic arts.

To this end we append a list of *desiderata*. This list is, of course, only a sampling of our needs. Any book of typographical or bibliographical nature will be most gratefully received. All donations will be appraised and the donor notified of the value of his gift, for, it is well to remember, all such gifts are deductible from income tax.

POSTSCRIPT: As this article goes to press news comes of a gift from Mr. P. A. Drew, one of the oldest members of the Club in point of time, who in the early days acted for a while as Club Secretary. Mr. Drew has given us thirty-four of the Club's first thirty-nine publications, many of which are very scarce; a complete set of the Keepsakes; a fine run of the *Quarterly*; a collection of John Henry Nash printing and Bruce Rogers' most famous production, *The Centaur*, a very fine copy in the dust-wrapper. We are particularly glad to get the Club's publications, for while we possess a complete file we are in the process of trying to complete a second file. Accidents will happen, you know.

### DESIDERATA

ADAMS: *Six Guns & Saddle Leather*.

ALLIBONE: *Dictionary of English Literature*.

BRITISH MUSEUM: *Catalogues of Early Printed Books*.

BRUNET: *Manuel du Libraire*, 6 vols. (with supplements).

CLAUDIN: *Histoire de l'Imprimerie en France du XVe et XVIe Siecles*, 4 vols.

COWAN: *Bibliography of California*, 3 vols., 1933; *California Imprints*; *Other works on California*.

DIBDIN: *Greek and Latin Classics*, 2 vols., *Other bibliographical works*.

DICTIONARY OF AMERICAN BIOGRAPHY.

DICTIONARY OF NATIONAL BIOGRAPHY.

GOLDEN COCKEREL PRESS: *Cockalorum*; *Pertelote*; *Chanticleer*.

HALKETT & LAING: *Dictionary of Anonymous and Pseudonymous Literature*, 7 vols. (We have vol. VIII).

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HARDING: *Life of Zamorano*.

HAZEN: *Bibliography of Strawberry Hill Press*.

HIND: *History of the Woodcut*, 2 vols.

HOWES: *US-iana*.

KEYNES: *Bibliography of William Pickering*.

McMURTRIE: *Imprints of various western states*.

PFORZHEIMER CATALOGUE: *English Literature*, 3 vols.

POLLARD & REDGRAVE: *Short-title Catalogue*.

RENOUARD: *Annales de l'Imprimerie des Aldes*.

ROSSES: *The Plantin Press*.

SMITH: *Pacific Northwest Americana*.

SOLIDAY COLLECTION OF WESTERN AMERICANA.

TYPE SPECIMEN BOOKS. *All are welcome, especially those prior to 1900.*

WAGNER: *Bibliography of the Spanish Southwest; Cartography of the Northwest Coast*, 2 vols.; *Other works on Western Americana*.

WAGNER-CAMP: *Plains & Rockies*, 1953 ed.

WHEAT: *Maps of the California Gold Region*.

WING: *Short-title Catalogue 1641-1700*, 3 vols.

WRIGHT: *American Fiction*, 1948.

## Notes on Publications

AS THIS ISSUE of the *Quarterly* goes to press, Lawton Kennedy, well-known San Francisco typographer, is nearing completion of the Club's Fall publication: *The Garden of Health* by Ellen Shaffer. This is going to be one of the most beautiful, as well as one of the most interesting, books the Club has sponsored.

Miss Shaffer, Rare Book Librarian of the Free Library of Philadelphia, is a noted scholar in the field of early printing and illustration, and in this new Club book she has written a delightful, eminently readable essay on two of the most famous picture books of the Fifteenth Century, *Hortus Sanitatis* and *Gart der Gesundheit*.

The two volumes were profusely illustrated with woodcuts of flowers, herbs, gems, and animals, both domestic and fabulous. Fortunately, the Club was able to procure an incomplete copy of the *Hortus Sanitatis*, printed by Johann Pruss, Strassburg, 1499, so that accompanying Miss Shaffer's essay each copy will contain an original leaf bearing a woodcut.



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The book will consist of some 75 pages, folio, printed in Estienne and Centaur, and suitably bound. In addition to the original leaf mentioned above, there will be no less than 34 reproductions of woodcuts from the early edition of the *Hortus* and *Gart*. Due to the limited number of original leaves, only 300 copies can be printed. The price will be \$12.50 and publication date late in September. A formal announcement will be sent to members in the near future. To those who do not have a standing order we strongly urge a prompt reply.

While indulging in superlatives we want to mention at this point our Christmas publication. This will be a superb volume of drawings of California and Mexico in 1849-50 by John Woodhouse Audubon. The book will have descriptive text on the drawings by Carl S. Dentzel, Director of the Southwest Museum. There will be no less than 37 plates, three in color, of which only five have ever before been reproduced. The book will be designed and printed by the Grabhorn Press. Full details will be given in the next issue.

DAVID MAGEE

## *Elected to Membership*

*The following have been elected to membership since the Summer issue of the News-Letter:*

<i>Member</i>	<i>Address</i>	<i>Sponsor</i>
Mrs. Robert V. V. Anderson	Palo Alto	J. Terry Bender
Samuel L. Brier	Claremont	Morrill L. Ilsley
Brown University	Providence, R. I.	James D. Hart
Dave Cook	San Francisco	Harold N. Seeger
Julian S. Friedman	San Francisco	Lawrence Livingston
Miss Eleanor Hesthal	San Francisco	Mrs. Herbert Fahey
Spencer D. Irwin	Cleveland, Ohio	Joseph P. Nagy
Roger Levenson	Berkeley	James D. Hart
Lawrence Reynolds	Detroit, Michigan	Miss Constance Spencer
Roland P. Seitz	San Francisco	A. R. Kilgore

## *Exhibition Notes*

FOR TWO MONTHS beginning August 2, the Club honors the memory of Bruce Rogers, America's most prolific designer-printer and the man most responsible for the high caliber of fine printing in the world today. Obviously, space restrictions can allow for only a small cross section of the work of this outstanding artist-printer, but in its selection we have managed to show in capsule, important examples of this master's work from 1895 to the present. Most of the books in this exhibition are from the Club's own collection. However, there are a few that we should credit to members. We are indebted to Colonel Carroll Harris for the lending of the original Centaur broadside layout, for two original drawings of Rogers' and two intimate photographs. And to Colonel Harris we owe our thanks for the announcement cards. To the Stanford University Lib-

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aries our thanks for the monumental two-volume Oxford *Bible* and to committee member Albert Sperisen for several unique BR items. A special thanks to Mr. P. A. Drew for the extremely rare copy of *Centaur*.

On or about October 4, the Club will have the pleasure of showing in retrospect twenty-five years of another outstanding California printer. This year Ward Ritchie celebrates his silver anniversary as a fine printer. Your committee expects this to be one of our most interesting and outstanding shows.

### *Serendipity*

YOUR AMIABLE and sometimes hardworking editor, Lewis Allen, has departed for an indefinite stay in Europe, leaving this number of the *Quarterly* to the mercies of David Magee who himself has just returned from a trip to England. In the future the editing of this journal will be in the capable hands of Donald Biggs, English professor at San Francisco State College. We wish him all joy.



THE ANVIL PRESS, composed of a small group of individuals interested in fine printing, has been responsible for the publishing of some of the most attractive and most technically perfect books produced in this country during the past few years. All of them were printed on a handpress; the type was hand set, and the paper is handmade; and all are the work of Victor, Carolyn, and Jacob Hammer of Lexington, Kentucky. The publishers have selected the texts with care, as will be noted in the following check list; and the prices are most modest considering the high level of craftsmanship and the quality of materials.

ORATIONS ON THE DIGNITY OF MAN by Pico della Mirandola (1953).

Size: 11¾ x 8¾; paging, 54; 225 copies; \$8.50.

Paper: Kelmescott; type: Latin text, Emerson; English text, Garamond. (Out of print.)

THE BOOKE OF THE DUCHESSE by Geoffrey Chaucer (1954).

Size: 8 x 5¼; paging, 62; 225 copies; \$7.50.

Paper: Hayle; type: American Uncial.

THE FOUR GOSPELS translated by William Tyndale; 4 volumes (1954-55).

Size: 6½ x 5; paging, various; 300 copies; \$12.50 per volume, or \$45.00 per set.

Paper: Arnold unbleached; type: Koch's Jessen.

Illustrations: two woodcuts in each volume by Victor Hammer.

DE QUATUOR EVANGELISTIS by C. Sedulius (1955).

Size: 8 x 5½; paging, 10; 250 copies; \$4.00.

Paper: Magnani; type: American Uncial.

Illustrations: eight woodcuts by Victor Hammer.



## Quarterly News Letter

SONNETS (Complete text) by William Shakespeare (1956).

Size: 10½ x 6½; paging, 85; 240 numbered copies; \$10.00.

Paper: Val de Laga; type: American Uncial.

THE TREASURE CHEST by Johan Peter Hebel (1957, in process).

### *Special Publications:*

FATHER JUNIPERO'S HOLY FAMILY by Willa Cather (1956).

Size: 6 x 4¾; paging, 18; 200 copies; \$3.00.

Paper: Whatman; type: American Uncial.

A WILD FLOWER BOOK by Harriett MacDonald Holladay (1956).

Size: 10 x 6; paging, 24; 150 numbered copies; \$5.00.

Paper: Whatman; type: American Uncial.

Illustrations: ten hand-colored woodcuts.

Further details may be had from the Anvil Press, 225 Market Street, Lexington, Kentucky.



THE UNIVERSITY OF CHICAGO AND UNIVERSITY OF VIRGINIA are sponsoring the publication of a new and complete edition of *The Papers of James Madison*. The editors of this project are anxious to locate any letters and manuscripts of President Madison and his wife which may be in private hands or among uncalendared manuscripts in public or private institutions. Should any reader possess or know of the existence of any such papers please oblige by communicating with the editors. Address: *The Papers of James Madison*, 1126 East 59th Street, Chicago 37, Illinois.



THE SIGNET PRESS, under the direction of Mr. Thomas Rae, 23 Union Street, Greenock, Renfrewshire, Scotland, is undertaking to compile and publish, in conjunction with Mr. Geoffrey Handley-Taylor, a work entitled *The Book of the Private Press*. If any reader operates a private press, these gentlemen would like to hear about it. Those interested should write to the above address and ask for the questionnaire which will be promptly sent to them. There is no obligation to purchase the book when it appears, though in the opinion of this editor the price of six shillings seems in this day and age to be incredibly cheap.



MEMBERS may recall that the first item in our 1954 Keepsakes series (*Early Transportation in Southern California*) concerned "The Mule Car." The notes were supplied by Archie D. Mitchell. Recently we received from Judge Mitchell an interesting clipping telling of plans by the City of Ontario to make a replica of this early-day mule-gravity streetcar. The chairman of the committee in charge of this project, William D. Richardson, has just discovered two of the original seats from one of these 1888 vehicles made by the St. Louis Car Company.

## Quarterly News Letter

TWO IMPORTANT BOOKS of interest to all lovers of San Francisco and collectors of Western Americana are to be published this Fall. Unfortunately they both bear the same title: *San Francisco Bay*. The business of publishing books is so vast and spread over such a wide area that one publisher does not always know what another is planning. Hence this confusion. But in this case, although the title is the same and obviously both deal with the same subject, the two books are quite different in treatment; indeed actually they complement each other.

Newspaperman Harold Gilliam's book, published by Doubleday & Co. (\$4.50) is a colorful history of San Francisco Bay, past, present and future. It is full, too, of little-known facts about tides, weather, and the flora and fauna of the region. On the other hand, Professor John Kemble, historian at Pomona College, has compiled more of a pictorial history of the Bay and deals largely with shipping. In his book of 192 pages are no less than three hundred illustrations, many of them from rare and out-of-the-way sources. The volume is published by Cornell Maritime Press, \$10.00.



GEOFFREY HANDLEY-TAYLOR, London publisher, is compiling a volume of musical epitaphs, and would appreciate information from members concerning hymn and ballad fragments in inscription form. Such epitaphs for Californians, or in fact any American, are particularly desired. (Arts Theater Club, Great Newport Street, London W.C.2).



IT is with regret that we note the death of Carl H. Pforzheimer, who was an active member of the Club for thirty years, and was one of the great bibliophiles of all time. Included in the treasures of his library is a complete paper copy of the *Gutenberg Bible* which was bought at auction for him in 1923 by Dr. Rosenbach at the then record price of \$47,500.



THE GALLERIES of the Lakeside Press in Chicago recently concluded an outstanding exhibit of *Five Centuries of the Printed Bible*. This show was another in a series that has dealt with aspects of the graphic arts, a type of exhibit which has continued at the Lakeside Galleries for the past twenty-seven years. Members who find themselves in Chicago would do well to check with the Galleries for information on their current show.



MEMBERS will be pleased to know that the Huntington Library is reissuing *The Place Called Sespe* by Robert G. Cleland. This book is expected to be available in August. (\$4.00.)



FROM DOROTHY ABBE, for ten years associated with the late W. A. Dwiggins, comes a charmingly printed brochure in which she intimates that she may well continue the publications of Puterschein-Hingham. Members will remember *Prelude to Eden, a Drama for Marionettes*, published by this press in November of 1956. Miss Abbe's address is: 21 Coolidge Avenue, Hingham, Massachusetts.

## The Book Club of California

IN OCTOBER David Magee will publish an edition of David Samwell's narrative of the death of Captain Cook, entitled *Captain Cook and Hawaii*. Samwell, who was surgeon in the *Resolution*, has given us what is generally agreed to be the best and most accurate account of Cook's death. The original edition, issued in 1786, is very rare and consequently very few collectors and public institutions possess the text. This new edition will contain an introduction by Sir Maurice Holmes, noted authority on Captain Cook and the author of the definitive bibliography of Cook's voyages, and will be further enhanced by several little-known illustrations, two of which have never before been published. The volume will be a small quarto of approximately 75 pages, handsomely printed by Lawton Kennedy. The edition will be limited to 750 copies, of which 400 copies are reserved for the United States and Hawaii. Published jointly by *David Magee, 442 Post St., San Francisco* and *Francis Edwards Ltd., 83 Marylebone High Street, London W.1.* Price \$7.50.



*The Song Story of Aucassin & Nicolette*, Andrew Lang's version of this 12th century tale, is to be published by the Gravesend Press, Lexington, Ky., and printed by Jacob Hammer in an edition of 200 copies. The book will be illustrated by Fritz Kredel in the style of the earliest French wood-engravers. Price \$15.00. This should be a lovely book.



WE HEAR news of a book designed by Lewis Allen and printed by Mallette Dean to be off the presses in the Spring. The title: *The Duchow Journal*. There will be a foreword to this piece of California by George P. Hammond, director of the Bancroft Library in which institution is housed the original manuscript. It is too early to give any details; further news of this interesting project in our next issue.



RECENTLY PUBLISHED by the Huntington Library: *California Gold Rush Merchant, the Journal of Stephen Chapin Davis*. An unusual kind of diary, kept during the early Fifties. The author had stores in Long Bar and Coulterville. An Horatio Alger type of story. Printed by Anderson, Ritchie & Simon. (\$5.00.)



THE ACADEMY LIBRARY GUILD (Box 549, Fresno, California) has just issued *In Black and White* by Ernie Palomino. This is a collection of reproductions of the work of this talented young artist who not so long ago had a one-man show at the California Palace of the Legion of Honor in San Francisco. Price \$5.95.



PRIVATELY PRINTED for the Zamorano Club in an edition of 150 copies by John B. Goodman and Gordon J. Holmquist: *Governor Bennett Riley's Proclamation to the People of . . . San Francisco, June 4, 1849*. Some copies, available at your bookseller, are for sale at \$5.00.



*To be published in October:*

## Captain Cook and Hawaii

*By* DAVID SAMWELL

*With an introduction by Sir Maurice Holmes*

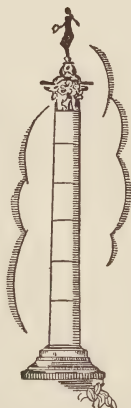
The authorities, from Kippis, who wrote the first life of Cook, to Sir Maurice Holmes, who contributes an illuminating introduction to this edition, all agree that David Samwell, surgeon on the third voyage, gives the most interesting and accurate account of Cook's tragic death. The original and only edition to date, published in 1786, is of the greatest rarity. This reprint, handsomely produced by Lawton Kennedy and embellished with rare and little-known illustrations, will fill a gap on the shelves of libraries and collectors alike. Edition limited to 750 copies (400 reserved for the U.S. and Hawaii). \$7.50. *Published by:*

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# Available Club Publications

*The following publications are still available to members at the published price. If you wish copies for yourself, or as gifts, now is the time to order them as the first three titles should soon be out of print.*

THE SILVERADO JOURNAL of Robert Louis Stevenson. Introduction by John E. Jordan. Illustrations include facsimiles of the title-page of the Journal, two of its text pages, and Stevenson's unique Silverado letter. Designed and printed by the Grabhorn Press. December 1954. \$18.50. (18 copies)

PHYSIOLOGUS, The Very Ancient Book of Beasts, Plants and Stones, translated from Greek and other languages by Francis J. Carmody. Designed, printed and illustrated, with 52 hand-colored linoleum blocks, by Mallette Dean. November 1953. \$22.50. (3 copies)

LA PORTE DE MALETROIT by Robert Louis Stevenson. Illustrated with 4 full-page woodblocks by Ray Bethers. Bound in French style with flexible covers and enclosed in slipcase. Printed by California's L-D Allen Press while temporarily established at the Villa Deveron, Cagnes-sur-Mer, France, 1951. \$10.00. (3 copies)

GEORGE CLYMER AND THE COLUMBIAN PRESS by Jacob Kainen. Preface and notes by James W. Elliott and Paul A. Bennett. 8 full-page illustrations of early presses. Printed by Taylor & Taylor. June 1950. \$5.00.

MOTHER OF FELIPE and other early stories by Mary Austin. Introduction by Franklin Walker. Marginal ornaments in color. Printed by Anderson & Ritchie. May 1950. \$5.75.

THE ESTIENNES. A biographical essay by Mark Pattison, illustrated with original leaves from 16th Century books printed by the three greatest of the distinguished Estienne family. Introduction by Robert Grabhorn. Printed by the Grabhorn Press. December 1949. \$15.00.

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